

WORKING WITH THE PIANOWELL SYSTEM

Setting Realistic Expectations

It is helpful to approach the programme with realistic expectations. Doing so can reduce unnecessary frustration and make the learning process feel more enjoyable.

The first part of the programme is often the most intensive, as it introduces many new sensations to both the mind and the body. It is perfectly normal to feel mentally overloaded at first, and you may find that you need a short break every ten minutes or so. This is not a sign that something is wrong. It is simply part of the learning process.

Much like learning a new language, regular and consistent practice gradually makes it easier to stay focused, engaged, and comfortable with the new material.

After completing the programme, allow yourself time to become familiar with the Practice Journal. For many students, it takes around five new pieces before the process begins to feel natural and intuitive. With each new piece, the journal becomes easier to use, and the practice gradually becomes more fluid.

Pacing Your Study

Try not to remain on one topic for too long. As you continue adding new layers to your playing, earlier concepts often become clearer and easier to understand. At the same time, avoid moving on before a new skill has had the opportunity to settle naturally into your body.

As a general guide, you may find it helpful to spend about one week on each topic, or to study several topics in parallel while practising for around two hours each day. However, the most suitable pace will always depend on your individual needs.

Some areas, such as polyphonic sound texture, voicing, and musical speech, naturally require more time to absorb. Allow yourself the freedom to explore these topics without pressure, trusting that they will continue to deepen through regular practice.

STRUCTURE OF THE PROGRAM

The Program is divided into two stages. During the first six months, the focus is on developing new skills, including mental practice, inner singing, hand movement, energy distribution, musical structure, and playing in the zone.

The second stage, lasting approximately two to four months, focuses on developing a new approach to structuring your practice, learning new repertoire, and maintaining steady musical growth. With time and regular practice, this way of working gradually becomes natural. To support this process, the programme includes a carefully selected collection of Level 1–3 repertoire pieces.

2 months

1. Relaxed hands / 2D and 3D wrist motion
2. Elbow motion / Position-change notes
3. Timbre & the polyphonic ear
4. Intonation
5. Sound texture
6. Arm weight / Arm weight transfer
7. Playing with hands motion, sound imagination, intonation and arm weight

2 months

1. Harmony
2. Dynamics
3. Dynamics
4. Voicing
5. Articulations

3 months

1. Musical speech
2. Phrasing
3. Musical form
4. Timing
5. True voice
6. Artistry — Step 1, 2, and 3
7. The Weeding stage
8. Unperformance Stage

3 months

LEVEL 1 PIECE

Analysis stage (feedback videos sent 3 times a week)
 Analysis stage (feedback videos sent 3 times a week)
 Learning stage & Performance Practice stage
 Home Audition & Public Audition

LEVEL 1 PIECE

Analysis stage (feedback videos sent 3 times a week)
 Analysis stage (feedback videos sent 3 times a week)
 Learning stage & Performance Practice stage
 Home Audition & Public Audition

LEVEL 2 PIECE

Analysis stage (feedback videos sent 3 times a week)
 Analysis stage (feedback videos sent 3 times a week)
 Learning stage & Performance Practice stage
 Home Audition & Public Audition

LEVEL 2 PIECE

Analysis stage
 Learning stage & Performance Practice stage
 Home Audition & Public Audition

LEVEL 3 PIECE

Analysis stage
 Learning stage & Performance Practice stage
 Home Audition & Public Audition

PERFECTION

THE TRAP OF RELIVING THE PAST

Letting Go of Perfection

Perfection is something every pianist wrestles with—and the PianoWell Program is no exception. If you don't take time to reflect on this tendency, it can quietly hold you back. You may feel stuck, hesitant to move forward, or afraid to explore with curiosity and an open mind.

Often, this pressure comes from trying to recreate a moment when everything felt right. We chase that experience, hoping to repeat it exactly as it was. But in doing so, we create expectation, tension—and unintentionally block creativity.

True freedom doesn't come from repeating the past, not even the best parts of it.

Once you recognize this, you can let go of the self-imposed pressure to perform perfectly—and begin to play with honesty and presence.

This mindset shift goes far beyond the piano. In many ways, society encourages us to cling to the past because it feels safe and familiar. But that comfort comes at a cost: it numbs our ability to be fully present, to grow, to explore.

Creativity lives in curiosity—in the unknown.

That's where real music begins.
And that's where life begins, too.



NOTES ALONG THE WAY

Trust

One of the most valuable lessons you'll gain through this program is Trust—trusting the process, and trusting that you're on the right path as you explore new exercises and sensations.

To support this, I highly recommend from time to time booking a private lesson with me, to get personal guidance from me to ensure you're practicing each element correctly.

Another important part of Trust is learning how the PianoWell System works. As you add new layers to your playing, earlier ones must begin to settle into muscle memory. Trust that these foundational elements are still working even when they no longer require your full attention.

Trying to control too many things at once only leads to tension and confusion. We are simple beings—at most, we can focus on two elements at a time. Everything else must be delegated to what you've already internalized.

Tempo

In the first part of the program, all practice pieces are designed to be played at a slow to moderate tempo (around 60bpm/a note). You may occasionally see videos where the same exercises are demonstrated at a faster speed—these are meant to inspire, not to pressure. They serve as a demonstration of what becomes possible when all layers are fully integrated.

Repetitions

It's natural to feel some frustration when adding a new layer—especially if the previous one isn't fully automatic yet. This is exactly where repetition plays its role.

Repetition helps transfer each layer into muscle memory, so your mind is free to focus on the next. But be mindful: don't get stuck repeating only physical hand motions without incorporating sound imagination. Even the most efficient movement, if disconnected from inner energy, can lead to tension and fatigue.

During the program, I recommend repeating each new layer of elements at least five times for confidence and clarity. After completing the program, you'll find that with each new piece, you'll only need 1-2 repetitions per layer to achieve the same results.

With time, your process will become faster, more fluid, and deeply intuitive.

Sound Imagination

It's completely natural for the quality of your sound imagination to vary at first. Like any skill, it strengthens through regular practice and patience. Over time, you'll find yourself able to imagine every note with full clarity in your mind—and about 50% clarity while playing. This is absolutely normal.

The key is to stay engaged and curious.

There is no rigid “right” or “wrong” here—sound imagination is your own creative process. As long as you know what you're imagining and how it feels, you're on the right track.

New Element, New Piece

After mastering a new element in any Practice chapter, it's essential to apply it to a completely new piece. Here's why:

Muscle memory is powerful—it frees your mind and supports flow in performance. But it also holds onto old habits, including mistakes in sound imagination or hand motion.

If you try to apply a new concept to a piece you've already worked on, the old patterns—however subtle—tend to resurface. Even if those errors were addressed in your group lesson, returning to the same piece often reawakens those ingrained habits. This can create confusion, hesitation, or mental fog that prevents the new element from settling in fully.

To support clear integration, always choose a fresh piece when applying a new technique.

This allows your hands, ears, and mind to meet the new material without interference—and gives the new skill space to take root.

